



ArtWorks Cymru.

Artist on-line survey report

Produced with funding from the Paul Hamlyn Foundation as part of the ArtWorks special initiative.

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Artist online survey report

Summary

Artists involved in participatory arts projects across Wales were invited to complete an online survey. English and Welsh speaking artists from different art forms were invited to complete the survey. The survey provides baseline data for the research project; it also enabled artists to apply to attend a consultation session where participatory arts practice would be discussed.

In total 116 artists completed the survey. 107 artists completed the survey through the medium of English, and 9 artists completed the survey through the medium of Welsh. Due to the low numbers of artists responding through the medium of Welsh it is not possible to draw conclusions on the difference between English and Welsh practice.

Findings

○ **Over half of participatory artists working in Wales have not had formal training.**

54% of all respondents report that they have not had formal training. Of artists that have undertaken formal training 23% have completed PGCEs or teaching certificates (which are not directly related to participatory practice) and 31% have undertaken training through university degree schemes or college courses. Age is not a factor in participation in training. 64% of artists who had undertaken training completed formal training over 5 years ago (60% of those artists completed the training over 10 years).

46% of artists have undertaken other training during their careers. Examples of artists' training include:

- "Tutor's Certificate in Community Music validated by RWCMD [Royal Welsh College of Music and Drama]"
- "...a wide range of professional development courses and conferences UK based and International"
- "Community Music Wales Community Music Tutor's Course"
- "Community Dance Apprenticeship"
- "Creative facilitation training"
- "1 day on how to run a workshop"
- "Working in criminal justice settings"

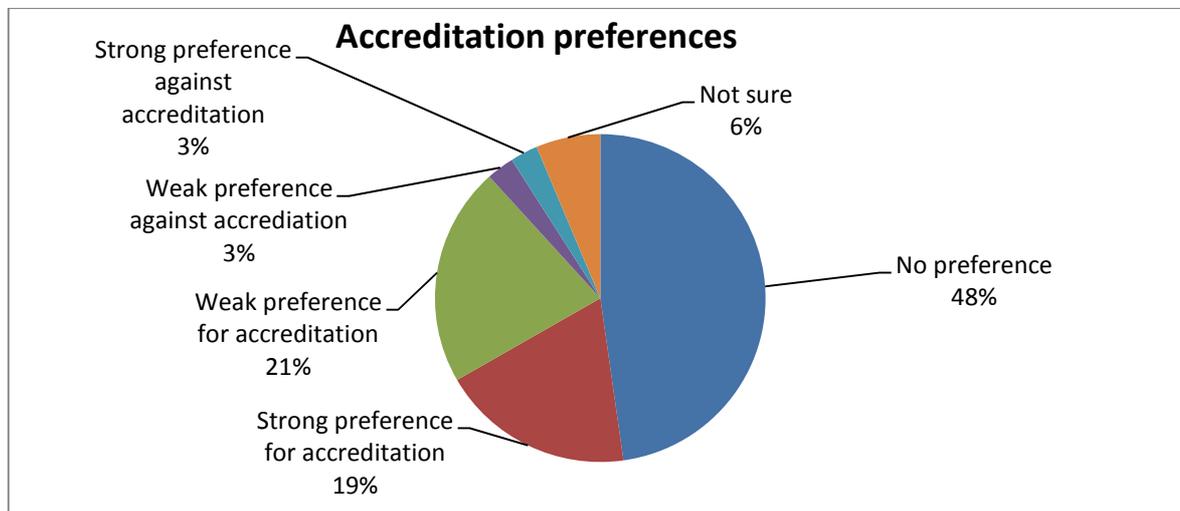
The depth of training that artists receive varies greatly; ranging from one off workshops, to attendance at conferences, to apprenticeships, to informal learning on the job.

○ **Participatory artists are interested in Continuous Professional Development.**

99% of all artists surveyed are interested in professional development and 62% would be willing to pay for training. A significant minority of artists who completed the survey would not be willing to pay for training (38%). The very high interest in Continuous Professional Development suggests that artists are not able to access suitable training.

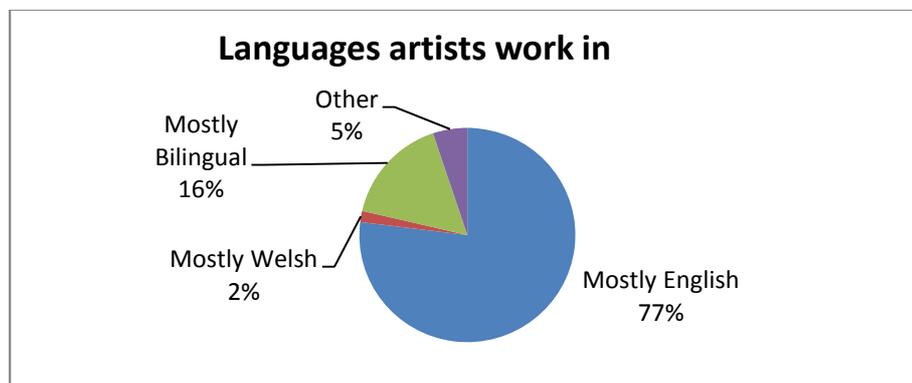
○ **Almost half of participatory artists have no preference whether training is accredited.**

48% of artists have no preference whether training is accredited; however, 41% of artists have either a strong preference or a weak preference for accreditation.



○ **The majority of respondents undertake their participatory practice in English.**

77% of all respondents work in English rather than in Welsh, or bilingually. The response rate from Welsh language artists was low; however, 78% of Welsh language artists work bilingually, rather than in Welsh. The evidence suggests that Welsh language participatory arts in particular, but also bilingual practice, needs more support to develop.

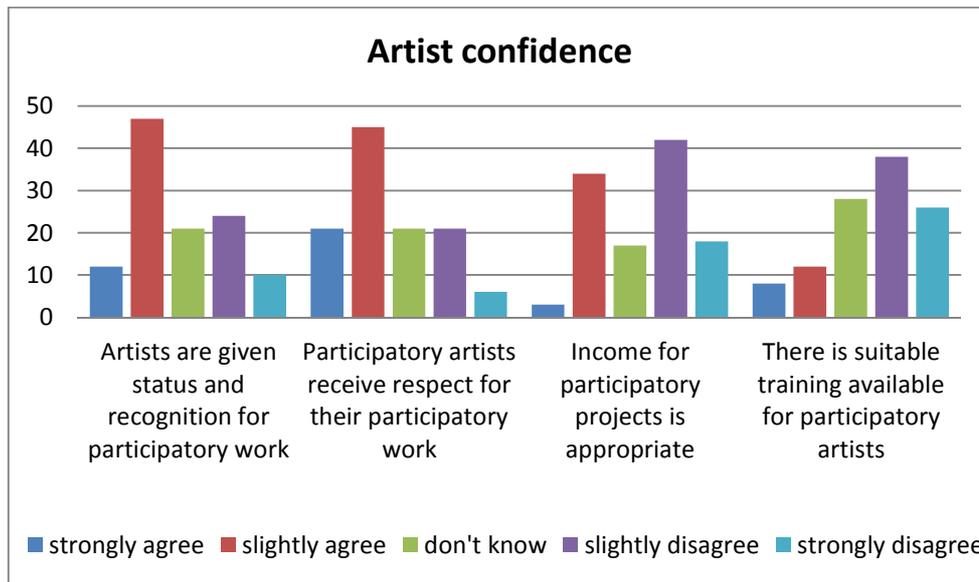


○ **The majority of participatory artists who completed the survey feel that they are given some respect for their participatory work**

58% of artists either strongly or slightly agree that they are given respect for their participatory work. Only 19%, however, strongly agree that they are given respect for their participatory work. Almost one quarter (24%) of artists either strongly or slightly disagree that they are given respect for their participatory work. 52% of all artists surveyed also strongly agree or slightly agree that they are given recognition and status for their participatory work.

○ **Confidence within the sector is not high.**

The majority of artists responded that they strongly or slightly disagree that they are given appropriate income (53%), or training (56%). Whilst the majority of artists responded that they are given status and recognition for their work, a significant minority (30%) responded that they either strongly or slightly disagree that they are given status and recognition for their participatory work, and a further 18% responded that they don't know.



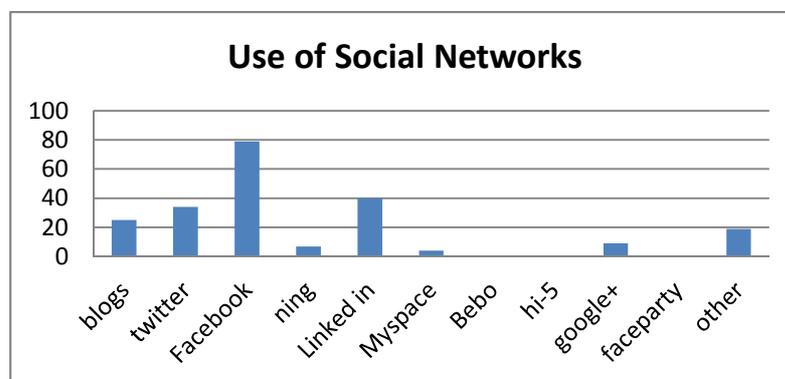
- **There is great variation as to how connected artists feel to a participatory arts network.**
 48% of artists either strongly disagree or slightly disagree that they feel connected to a wider arts network. 45% of artists either slightly or strongly agree that they feel connected to a wider arts network, although only 12% of artists feel strongly connected. Evidence of connection to a wider participatory art network due to art form, or geography, is difficult to measure as many artists work in a variety of art forms, as well as travelling across Wales and the UK, in order to undertake work.

There is some evidence to suggest that participatory artists based in South Wales feel more connected than artists working primarily in other areas of Wales (20 artists who specified that they worked primarily in South Wales do feel connected to a wider participatory arts network and 5 do not feel connected. In contrast, 5 artists who work in other areas of Wales do feel connected to a wider arts network but 13 do not feel connected to a wider participatory arts network).

- **Artists feel it is important to be connected to a wider participatory arts network**
 90% of artists agree that connection to a wider participatory arts network is important, and 94% responded that they would like to join the ArtWorks Cymru network once established.

The majority of artists (99%) are already part of online social networks and professional bodies. Facebook is popular amongst participatory artists of all ages, whilst twitter is

particularly popular amongst male participatory artists. Female participatory artists are more likely to be members of professional bodies as well as other online networks.



Female participatory artists are also more likely to be members of multiple professional networks; however, female respondents are slightly less likely to feel connected to a wider participatory arts network than their male counterparts (56% of male respondents feel strongly or slightly connected to a wider arts network whilst, 43% of female respondents feel either strongly or slightly connected).

It is important to note that there is a minority of artists who do not currently use social networks. Issues surrounding the use of social networks include:

- "...find them very threatening".
- "Training issue"

• **Artists responded that quality participatory projects require a variety of skills from the artists and support from organisations or funders.**

Responses from artists focused on the additional skills, attributes, and knowledge that artists require over and above their artistic skills. Skills such as flexibility, communication skills, and teaching/tutoring skills recur frequently. Personal attributes such as empathy, a desire to work with the community, and confidence, are also seen to be important. Knowledge that is required to create a quality project includes an in-depth knowledge of the art form, knowledge of the participants/communities that are involved, and experience of working within participatory settings. Artists also believe that their skills need to be recognised, and that organisations are needed to support artists in creating participatory projects.

Examples of responses include:

- "Professionalism, knowledge, teaching skills, community awareness, inclusivity, artistic repertoire, recommendation from organisations such as VAW, BVSNW etc."
- "The ability to communicate effectively..."
- "Skill, knowledge and confidence in what you do. Good people skills, Organisational ability, Openness to feedback and then striving to do it better next time"
- "Well planned, well presented delivery and performance. Ability to work with all ages and abilities. Recognising these different groups and adjusting the workshops to suit. Flexibility

and responsive attitude. Bright, fun, educational. Understanding the needs of the client and making sure it's an outstanding event."

- "...resources that help create trust and respect within a group of people who are then best placed to learn and express themselves and help the group as a whole grow and develop."
- "In my opinion I value the 'quality' of a participative arts project by the ability of the facilitators not to impose but to work with the group through the following stages. Engaging the group, Exploring with the group Paths for the group to progress within the project, Ownership by the group"
- "Knowledge, skills, experience, structure and awareness of who you are working with and what they want- on behalf of the provider. The right space, the right setting, support when extra people are needed, fair pay and conditions from the employer"
- "gallent gael eu integreiddio yn fwy trwyadl i strategaeth gelfyddydol genedlaethol" / it could be integrated more thoroughly in to a national arts strategy.
- "Gall fod yn llawer gwell" / it could be much better
- "Group interaction /opportunity for self expression in a safe environment/participant has control and ownership of content of said participative art"
- "Time"
- "Quality of delivery, thought and attention to the project details, realistic aims and objectives, ability to consider all needs and abilities as a whole, time, time and more time. And a realistic budget"

What is clear is that understanding quality in participative practice is complex; artists feel a variety of skills as well as support from organisations are required to create quality participative work.

Conclusions.

The evidence from the on-line survey suggests that participatory artists would welcome a network that would enable them to feel connected to a wider participatory arts sector.

Responses from participatory artists suggest that the sector needs further support and development in order to build confidence amongst practitioners. Developing training and educating employers about adequate income is particularly important to artists.

Understanding quality participative practice is complex. Artists believe that developing quality projects requires a wide selection of skills and competencies. Key skills include the ability to communicate with a wide range of people, enabling participants to feel ownership of projects, and the ability to be flexible. Artists also feel that projects need to be adequately resourced in terms of time, materials, and support.

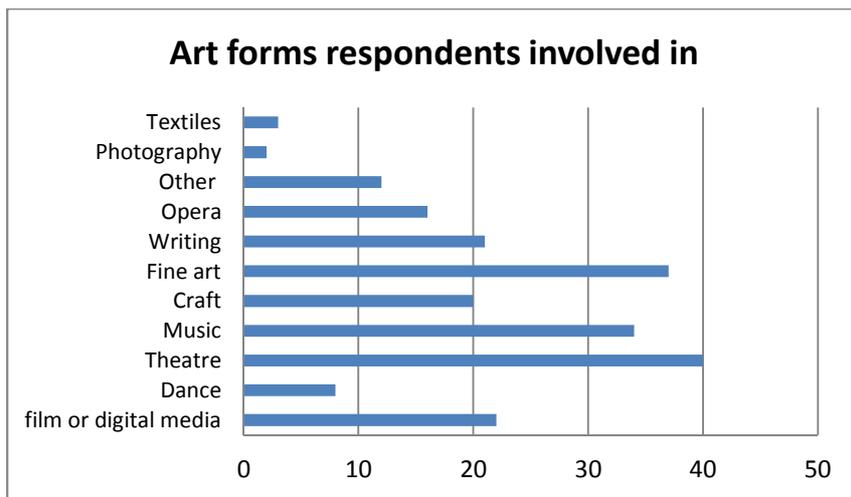
Appendix 1: Methodology

The survey was posted on-line between November 2011 and January 2012 using Survey Monkey (<http://www.surveymonkey.com>). The survey could be answered in either Welsh or English. In total 127 artists started the survey through the medium of English, and 107 completed the survey (which represents a completion rate of 80%). In total 9 artists started the survey through the medium of Welsh and 8 completed it (89% completion rate). Due to the low numbers of artists responding through the medium of Welsh it is not possible to draw conclusions on the difference between English and Welsh practice.

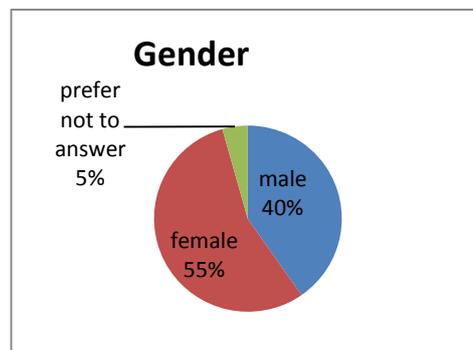
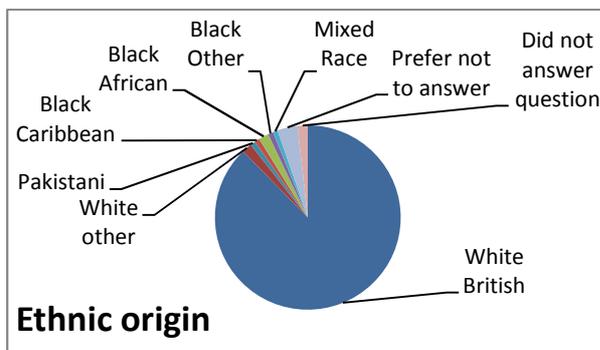
Appendix 2: Baseline data

A wide mix of artists from different art forms were captured through the on-line survey. It is important to note that many artists work in more than one art form. Examples of artists that undertook participatory work in other art forms includes:

- “graffiti, animation
- “workshops with marginalised groups using theatre arts techniques. This is an art form which often is not recognised as so. The focus of the workshop can be skill based, socially based, educational or just fun.”
- “Jewellery - Silver, glass, aluminium”



The majority of respondents were White British (87%) and female (55%). Almost half of respondents were mid-career artists (49%); a further 39% were late-career artists, and a further 12% were early-career artists.



Appendix 3: Artist Survey Questions

ArtWorks: Developing Practise in Participatory Settings.



‘ArtWorks: Developing Practise in Participatory Settings’ is a Paul Hamlyn Foundation Initiative with support and funding from the Arts and Humanities Research Council, Creativity Culture and Education (supported by Arts Council England) and the Cultural Leadership Programme.

1. Name:

2. Age: 24 years and under

25-34

31-40

41-50

51+

3. How many years have you been practising as a participatory artists?

4. Have you received any formal training for working in participatory settings?

Yes

No

4a. If yes, what training have you received?

| | |
|-------------------------------------------|--|
| What training did you receive? | |
| When did you undertake the training? | |
| Where did you undertake the training? | |
| What were the strengths of the training? | |
| What were the weaknesses of the training? | |

5. To what extent do you agree or disagree with the following statements?

| | Strongly agree | Slightly agree | Don't know | Slightly disagree | Strongly disagree |
|--------------------------------------------------------------------------------------------|----------------|----------------|------------|-------------------|-------------------|
| Artists working in participatory settings are given status and recognition for their work. | | | | | |
| Artists working in participatory settings are given respect for their work. | | | | | |
| Income for artists working in participatory settings is appropriate. | | | | | |
| There is suitable training available to artists working in participatory settings. | | | | | |
| I feel connected to a wider participatory arts network. | | | | | |
| Being connected to a wider participatory arts network is important. | | | | | |

6. Are you interested in continuous professional development?

Yes

No

7. Would you be willing to pay for relevant training?

Yes

No

8. Does it matter to you whether training is accredited or not?

No preference

Strong preference for accreditation

Weak preference for accreditation

Weak preference against accreditation

Strong preference against accreditation

Not sure

9. Are you a company member or freelance artist?

Company member only

Freelance artist only

Company member and freelance artist

10. What is your ethnic origin?

White British (including English, Welsh, and other white British groups)

White other

Chinese

Indian

Pakistani

Bangladeshi

Asian other

Black Caribbean

Black African

Black other

Mixed race

Other

Prefer not to answer

11. What is your gender?

Male

Female

Prefer not to answer

12. What art form(s) do you primarily work in?

Film or digital medial

Dance

Theatre

Music

Craft

Fine art

Circus

Writing
 Opera
 Other (please specify)

13. What location do you primarily work in?

14. What language(s) do you primarily work in?
 English
 Welsh
 Bilingual
 Other (please specify)

15. What social networks do you use?

Blogs
 Twitter
 Facebook
 Ning
 LinkedIn
 Myspace
 Bebo
 Hi-5
 Google+
 Faceparty
 Other (please specify)

16. What do you think constitutes quality in participative arts?

17. One of the long term aims of this research is to establish a Wales-wide network linking artists, commissioners and training providers. Would you like to join this online network?

Yes
 No

17a. If you would like to join the network please leave your email address below:

18. Would you be willing and available to take part in one of the following consultation days to discuss these ideas further (you will be paid for your time, but places are limited)?

I would prefer not to attend a consultation day
 I would like to attend a consultation day

18a. The consultation days will take place at the following locations and at the date and time listed. Please indicate whether you are able to attend:

| | Definitely able to attend | Probably able to attend | Probably not able to attend | Definitely not able to attend |
|---------------------------------------------------------------|---------------------------|-------------------------|-----------------------------|-------------------------------|
| Galleri, Caernarfon. Thursday 12th January 2012. 12.30-4.30pm | | | | |
| Catrin Finch Centre, Wrexham. Friday 13th January 2012. 1-5pm | | | | |

| | | | | |
|-------------------------------------------------------------------------------------|--|--|--|--|
| Media Centre, Llandrindod Wells. Friday 20 th January 2012. 12.30-4.30pm | | | | |
| Wales Millennium Centre, Cardiff. Tuesday 24th January 2012. | | | | |
| Aberystwyth Arts Centre. Friday 27th January 2012. 12.30-4.30pm | | | | |

18b. If you would like to attend a consultation day please leave your contact details (these will only be used to contact you regarding a consultation day):

Email Address:

Contact telephone number:

Address:

18c. As part of the research we want to understand the differences in English and Welsh practise. Would you prefer to provide your input in English or Welsh?

English

Welsh

19. Are you a member of any of the following professional bodies?

Sound Sense

Foundation for Community Dance

National Association for Writers in Education

ArtQuest

a-n Artists Information Company

engage

Other (please specify)

Many thanks for taking the time to complete this survey.

Appendix 4. Artist Survey Questions (Welsh translation).

Menter Arbennig gan Sefydliad Paul Hamlyn yw ArtWorks: Datblygu Arfer mewn Lleoliadau Cymryd Rhan gyda chefnogaeth ac arian gan Gyngor Ymchwil y Celfyddydau a'r Dyniaethau, Creadigrwydd Diwylliant ac Addysg (yn cael eu cefnogi gan Gyngor Celfyddydau Lloegr) a'r Rhaglen Braenaru Diwylliannol.

Mae'r gwaith ymchwil hwn yn rhan o'r fenter Paul Hamlyn. Ei nod yw ymchwilio i'r ffordd mae artistiaid yn gweithio gyda phobl sy'n cymryd rhan (dyna rydym yn ei olygu wrth ymarfer cyfranogi).

1. Enw:

2. Oed: 24 ac iau

25-34

31-40

41-50

51+

3. Ers sawl blwyddyn rydych wedi bod yn arfer eich crefft fel artist sy'n cymryd rhan?

4. A ydych wedi cael unrhyw hyfforddiant ffurfiol mewn arfer cymryd rhan?

Ydw

Nac ydw

4a. Os ydych, pa hyfforddiant rydych wedi'i gael?

| | |
|-------------------------------------|--|
| Pa hyfforddiant gawsoch chi? | |
| Pryd gawsoch chi hyfforddiant? | |
| Ble gawsoch chi'r hyfforddiant? | |
| Beth oedd cryfderau'r hyfforddiant? | |
| Beth oedd gwendidau'r hyfforddiant? | |

5. I ba raddau rydych chi'n cytuno neu'n anghytuno â'r gosodiadau canlynol?

| | Cytuno'n gryf | Cytuno i raddau | Ddim yn gwybod. | Anghytuno i raddau | Anghytuno'n gryf |
|---------------------------------------------------------------------------------------------------|---------------|-----------------|-----------------|--------------------|------------------|
| Mae artistiaid sy'n gweithio mewn manau cymryd rhan yn cael statws a chydabyddiaeth am eu gwaith. | | | | | |
| Mae artistiaid sy'n gweithio mewn manau cymryd rhan yn cael eu parchu am eu gwaith. | | | | | |
| Mae incwm i artistiaid sy'n gweithio mewn manau cymryd rhan yn addas. | | | | | |
| Mae hyfforddiant addas ar gael i artistiaid sy'n gweithio mewn manau cymryd rhan. | | | | | |

| | | | | | |
|-------------------------------------------------------------------------------------|--|--|--|--|--|
| Rydw i'n teimlo bod gen i gysylltiad â rhwydwaith ehangach o gelfyddydau cyfranogi. | | | | | |
| Mae cael cysylltiad â rhwydwaith ehangach o gelfyddydau cyfranogi yn bwysig. | | | | | |

6. A oes gennych ddiddordeb mewn datblygiad proffesiynol parhaus?

Oes

Nac Oes

7. A fydddech yn barod i dalu am hyfforddiant perthnasol?

Oes

Nac oes

8. A yw'n bwysig ichi a yw hyfforddiant wedi ei achredu neu beidio?

Dim gwahaniaeth

Teimlo'n gryf o blaid achredu

Ddim yn teimlo'n gryf dros achredu

Ddim yn teimlo'n gryf yn erbyn achredu

Teimlo'n gryf yn erbyn achredu

Ddim yn sicr

9. A ydych yn aelod o gwmni neu'n artist ar eich liwt eich hun?

Aelod o gwmni'n unig

Artist ar fy liwt fy hun yn unig

Aelod o gwmni ac yn artist ar fy liwt fy hun

10. Beth yw eich tarddiad ethnig?

Gwyn Prydeinig (gan gynnwys Cymreig, Saesneg, a grwpiau gwyn Prydeinig eraill)

Gwyn arall

Tseineaidd

Indiaidd

Pakistani

Bangladeshi

Arall Asiaidd

Du Caribiaidd

Du Affricanaidd

Du arall

Gwaed cymysg

Arall

Gwell gen i beidio ag ateb

11. Beth yw eich rhyw?

Gwryw

Benyw

Gwell gen i beidio ag ateb

12. Pa ffurf(iau) celfyddydol rydych chi'n eu defnyddio fwyaf?

Ffilm neu'r cyfryngau digidol

Dawns
 Theatr
 Cerddoriaeth
 Crefft
 Celfyddydau cain
 Sycas
 Ysgrifennu
 Opera
 Arall (nodwch)

13. Beth lleoliad ydych chi'n gweithio?

14. Pa ieithoedd rydych chi'n eu defnyddio?

Saesneg
 Cymraeg
 Dwyieithog
 Arall (nodwch)

15. Pa rwydweithiau cymdeithasol rydych yn eu defnyddio?

Blogiau
 Twitter
 Facebook
 Ning
 LinkedIn
 Myspace
 Bebo
 Hi-5
 Google+
 Faceparty
 Arall (nodwch)

16. Beth yn eich barn chi yw safon yn y celfyddydau cymryd rhan?

17. Un o amcanion y gwaith ymchwil hwn yn y pen draw yw sefydlu rhwydwaith ar draws Cymru i gysylltu artistiaid, cymdeithasau, comisiynwyr a darparwyr hyfforddiant. A fydddech yn hoffi ymuno â'r rhwydwaith hwn?

Byddwn
 Na fyddwn

17a. Os hoffech ymuno â'r rhwydwaith byddwch cystal â rhoi eich cyfeiriad e-bost isod:

18. A fydddech yn barod ac ar gael i gymryd rhan yn un o'r diwrnodau ymgynghori canlynol i drafod y materion hyn ymhellach (bydddech yn cael eich talu am eich amser, ond does dim llawer o leoedd ar gael)?

Hoffwn ddod i ddiwrnod ymgynghori
 I Byddai'n well gen i beidio â dod i ddiwrnod ymgynghori

18a. Bydd y diwrnodau ymgynghori'n digwydd yn y manau canlynol ac ar y dyddiad a'r amser sydd wedi'u rhestru. Cofiwch nodi a fyddwch yn gallu bod yn bresennol

| | | | | |
|--|-----------|--------------|---------------|---------|
| | Yn sicr o | Yn gallu dod | Methu dod mwy | Yn sicr |
|--|-----------|--------------|---------------|---------|

| | allu dod | mwy na thebyg | na thebyg | methu dod |
|------------------------------------------------------------------------|----------|---------------|-----------|-----------|
| Galleri, Caernarfon. 12 Ionawr 2012. 12.30-4.30pm | | | | |
| Catrin Finch Centre, Wrexham. 13 Ionawr 2012. 1-5pm | | | | |
| Media Resource Centre, Llandrindod Wells. 20 Ionawr 2012. 12.30-4.30pm | | | | |
| Wales Millennium Centre. 24 Ionawr 2012. | | | | |
| Aberystwyth Arts Centre. 27 Ionawr 2012. 12.30- 4.30pm | | | | |

18b. Os 'Byddech', byddwch cystal â rhoi eich manylion cyswllt:

Cyfeiriad e-bost:

Rhif teleffon:

Cyfeiriad

18c. Fel rhan o'r ymchwil rydym ni am ddeall y gwahaniaethau rhwng arferion yn Saesneg a Chymraeg. A fyddai'n well gennych chi gyfrannu yn Saesneg neu yn Gymraeg?

Saesneg

Cymraeg

19. A ydych chi'n aelod o unrhyw un o'r cyrff proffesiynol canlynol?

Sound Sense

Foundation for Community Dance

National Association for Writers in Education

ArtQuest

a-n Artists Information Company

engage

Arall (rhowch fanylion)

Diolch.